



Landscape Room

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NEW IRISH ARCHITECTURE 25

AAI AWARDS 2010

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Edited by John O'Regan and Nicola Dearey

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LANDSCAPE ROOM

LID ARCHITECTURE



This project, in the heart of Yeats' Country in Co Sligo, is perched above Glencar Lake to the south, with the rising limestone slopes of Ben Bulbin to the north. The existing limestone cottage had a defensive relationship with this dramatic landscape, which was experienced only through small apertures set in thick limestone walls. The aim was to find a strategy to retain the protective qualities of the existing cottage, but mediate between the intimacy of its spaces and the sublime scale of the greater landscape. This took the form of a landscape room, combining the qualities and expectations of internal and external spaces.

The overhanging roof, glass screens, outdoor fireplace and limestone terrace articulate a corner space opening up to the southwest. The large bi-folding door allows the adjacent internal sun space to be used continuously with the landscape terrace. Climatically, the combination of sun-penetration and protection from wind and light rain

has made this outdoor space habitable throughout the Irish summer, with the limestone of the walls and terrace holding the sun's warmth into the evening.

The overhanging butterfly roof was used to attune viewing lines to the scale of the surrounding mountains. The elements of water, stone and vegetation (lake, cliffs and woodland) visible from this landscape room were articulated in the terrace in the form of the pond, planted bed and limestone seating platforms. This creates a visual dialogue between the micro-landscape of the terrace and the macro-landscape of the surrounding valley. For example, the pond in the landscape room takes the rainwater from the roof and draws the eye and the mind to the lake beyond.

The interlock of the new roof geometries with the existing cottage form brings a vertical scale to its internal spaces and allowed the insertion of new joinery elements, combining staircase, window-bench and kitchen. These interventions spatially reorganise the existing cottage, simplifying its patterns of use and allowing the penetration of natural light.

address – Tormore, Glencar, Co Sligo

client – private

photography – Christopher Heaney

design to completion – 2008-2009

area – new 40m² / existing 160m²



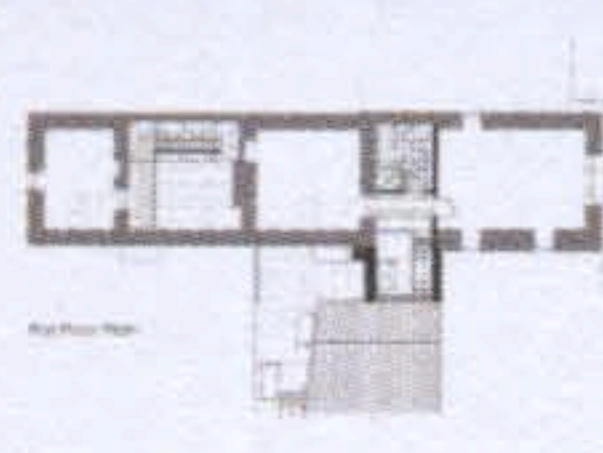
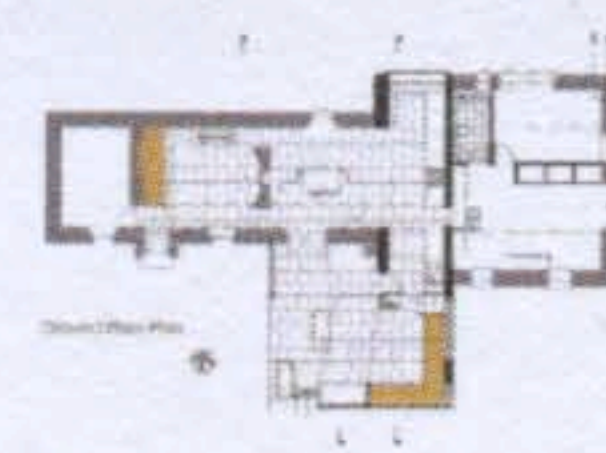
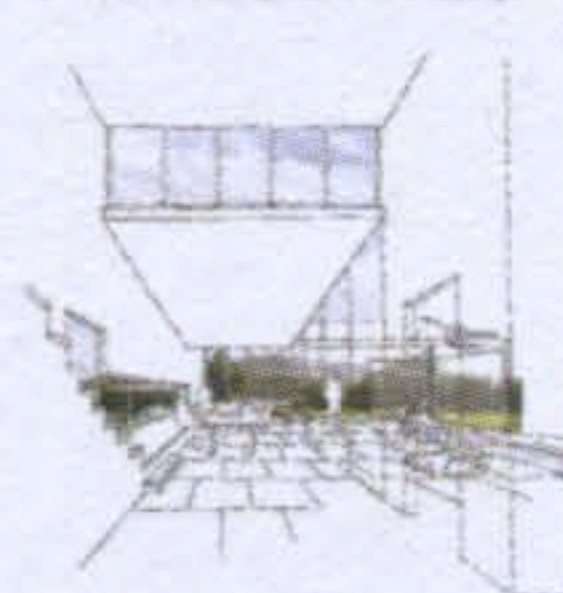
LANDSCAPE ROOM AT GLENCAR LAKE, SLIGO

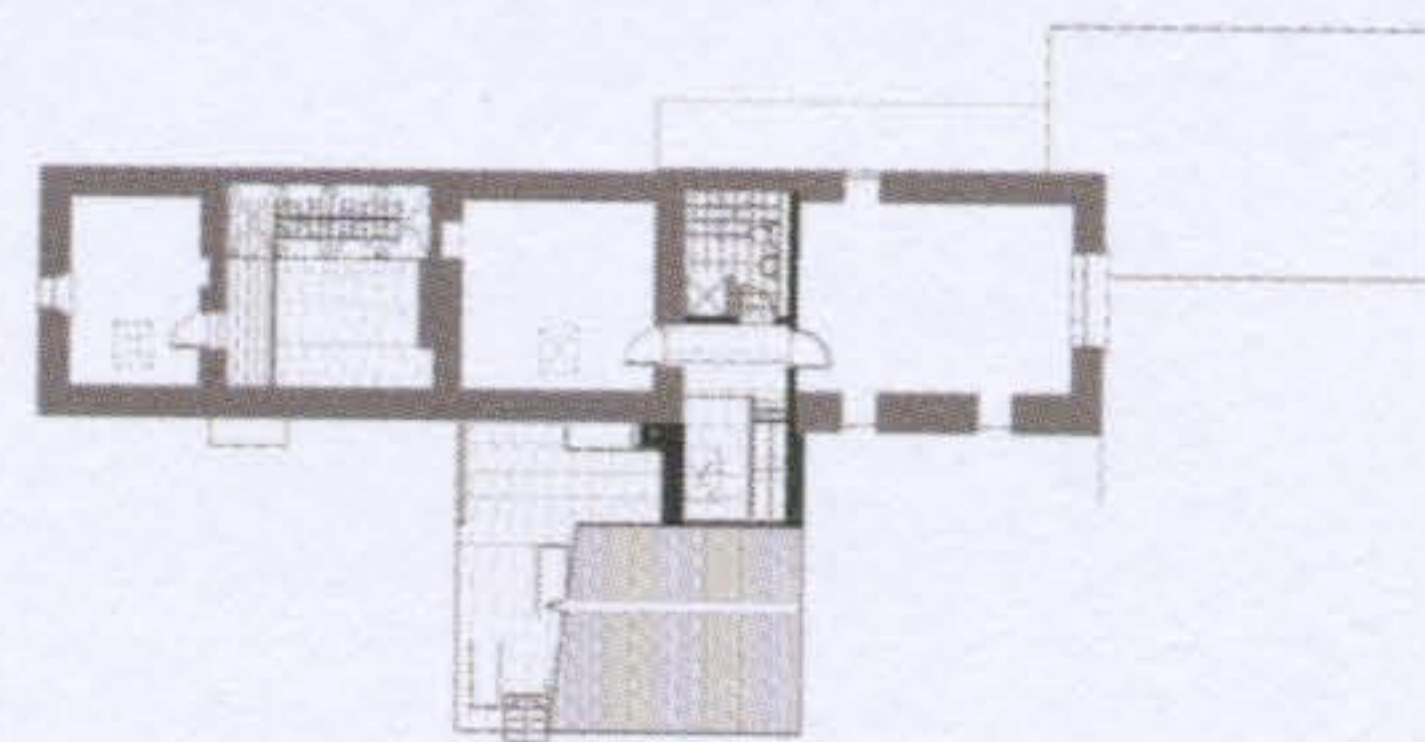
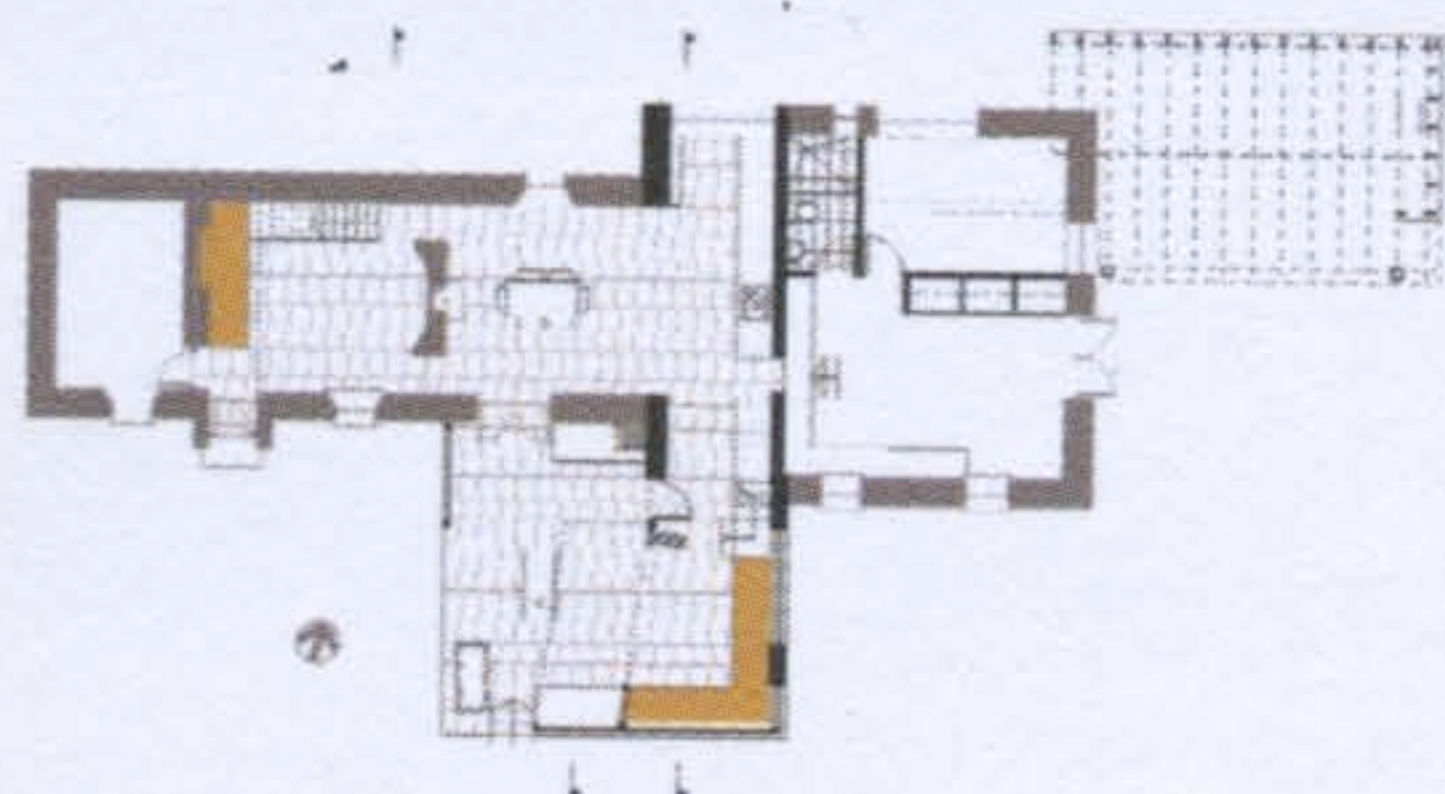
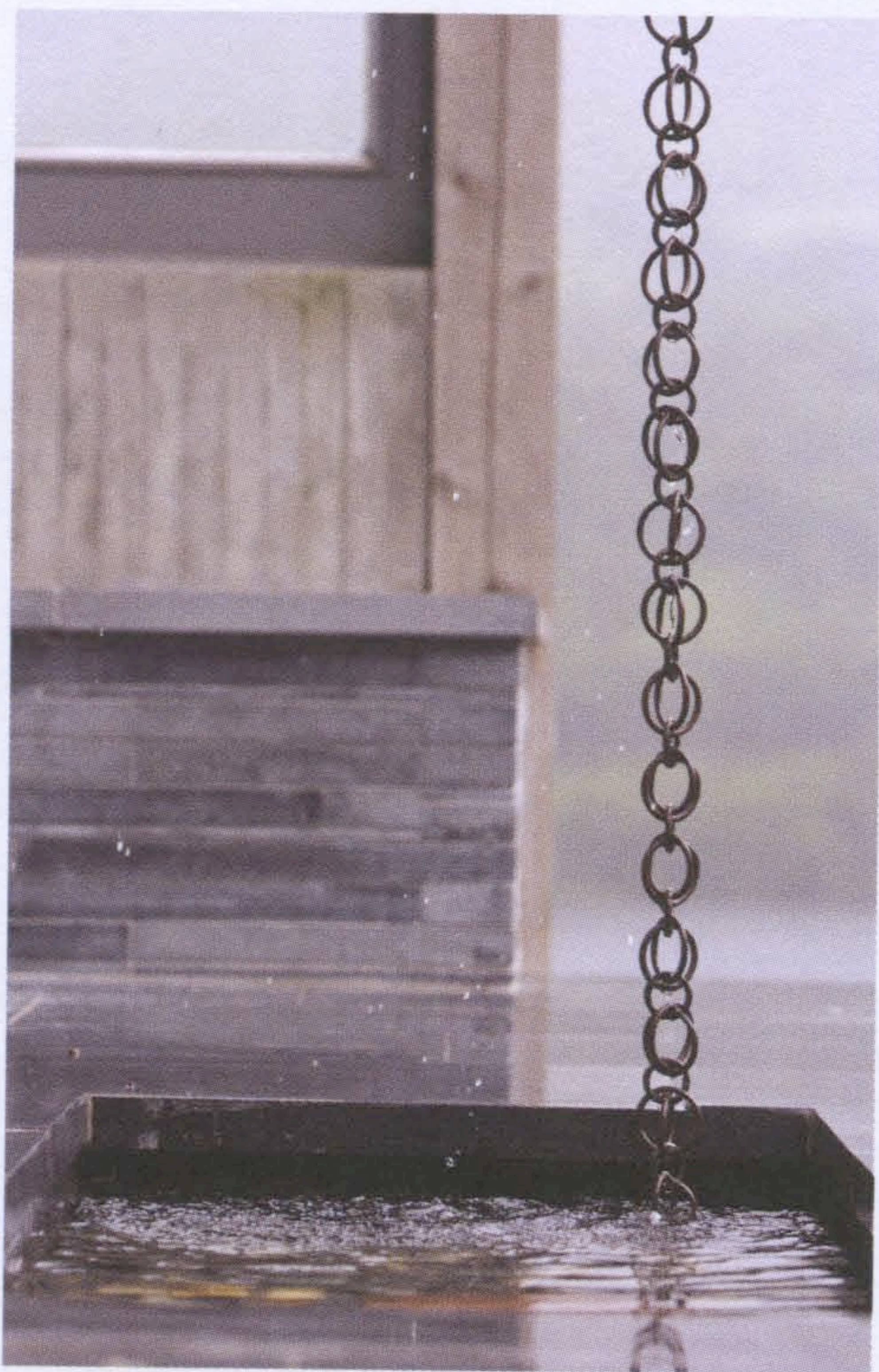
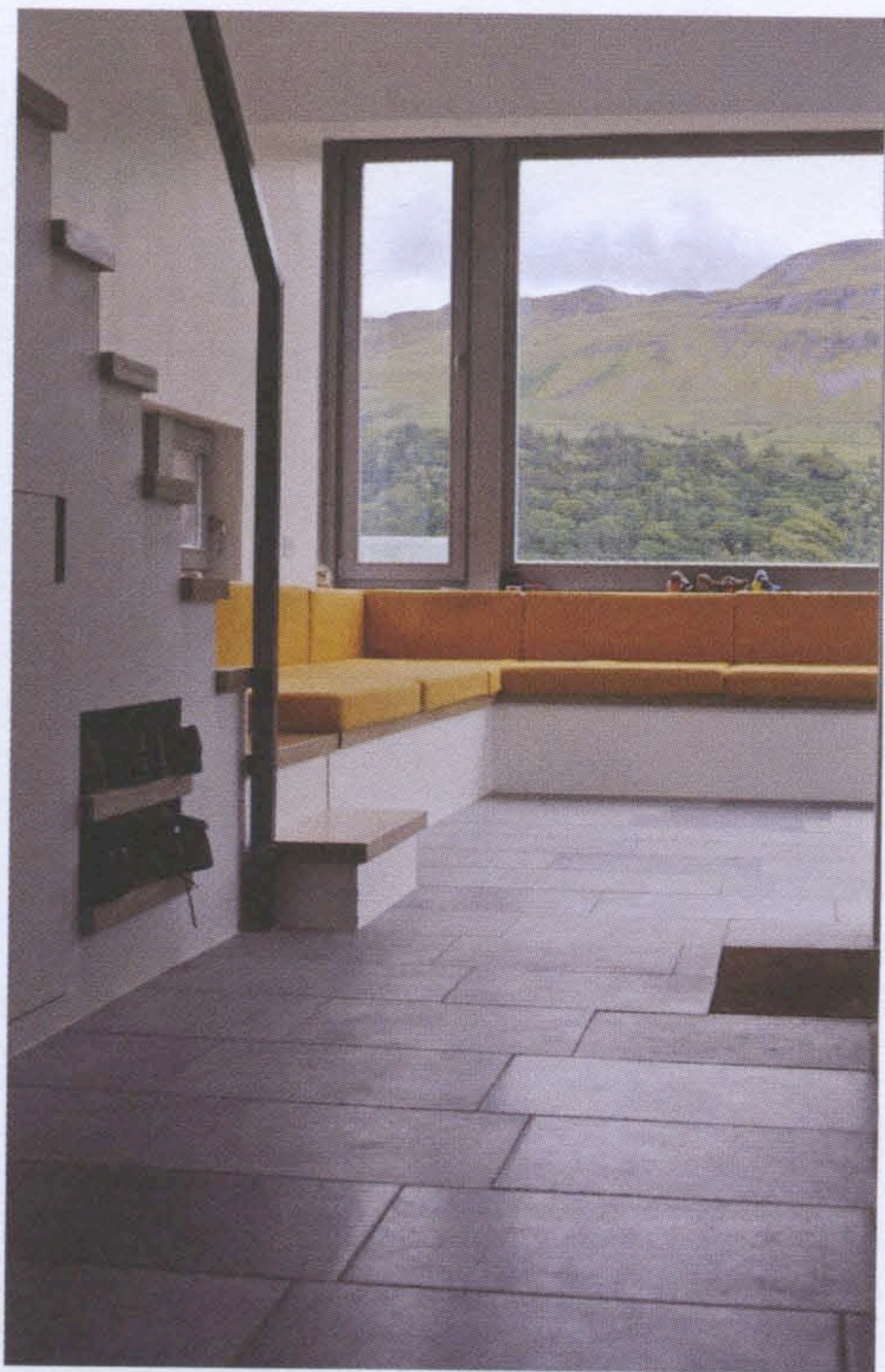


LANDSCAPE ROOM AT GLENCAR LAKE, SLIGO

The project is located in Sligo, Northern Ireland, on the shores of Glencar Lake. The building is a small, modern structure that has been designed to provide a space for the public to enjoy the lake and the surrounding landscape. The building is made of stone and wood, and it has a large glass wall that looks out onto the lake. The building is situated on a grassy bank, and it is surrounded by trees and hills. The building is a good example of how a small, modern building can be designed to fit into its surroundings.

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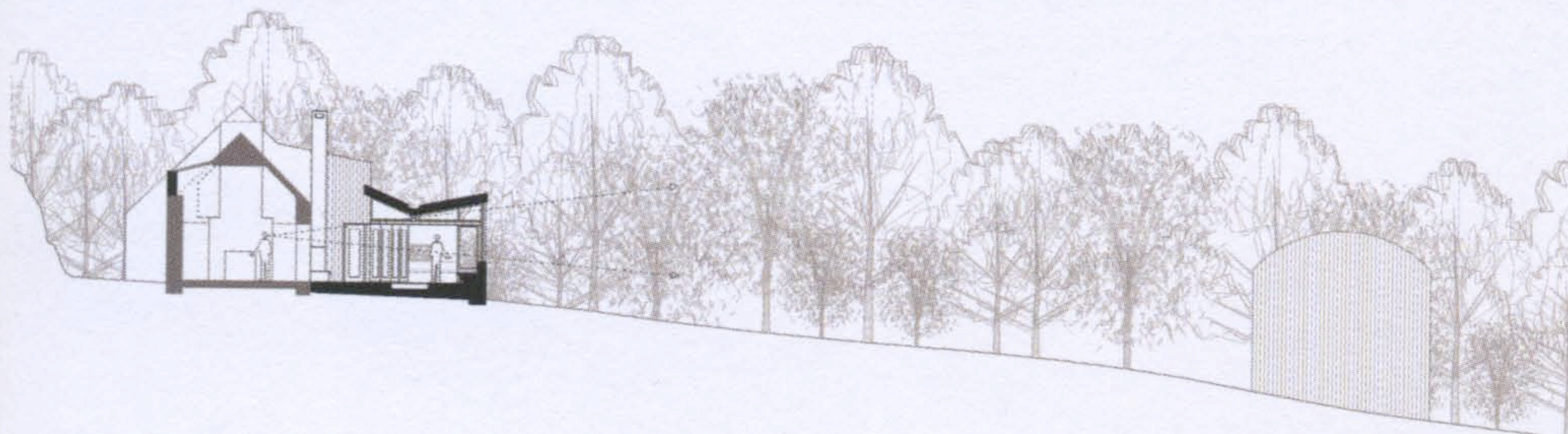
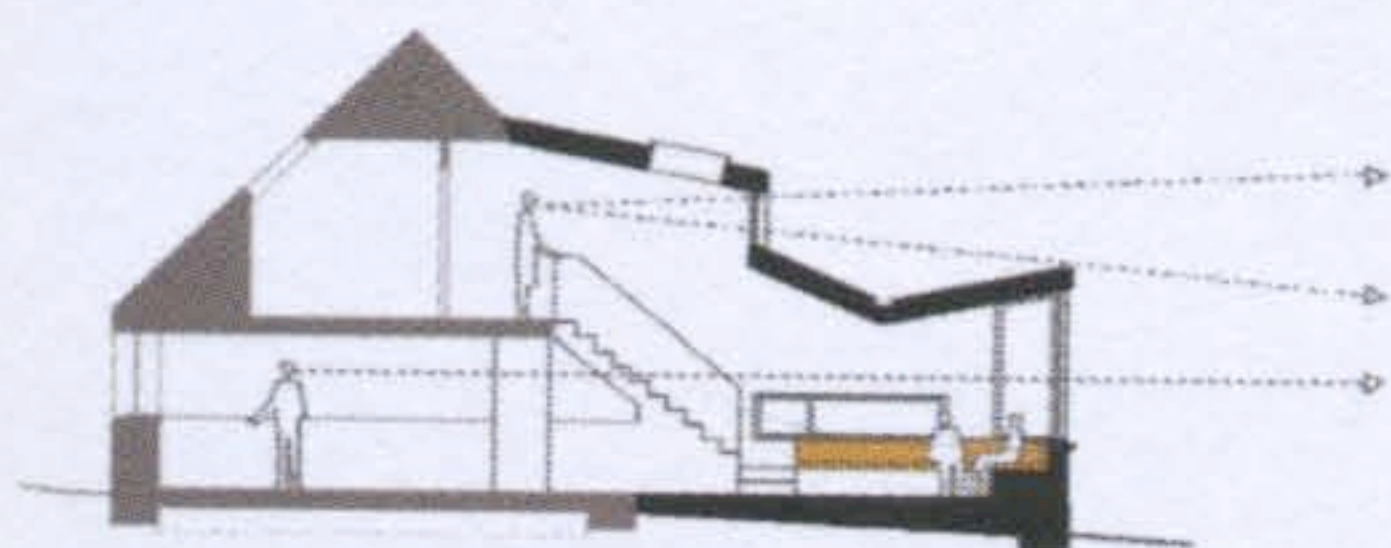




LANDSCAPE ROOM

*Plans – ground, 1st floor
Sections AA, BB*

*opposite
AAI Awards entry panel
Night-time view from south-west*



ASSESSORS' COMMENTS

McLAUGHLIN – This is a very nice, finely detailed extension. It's very sensitive to the context, with quite a light touch. There's a nice thing about the way the materials are detailed and the scale of the detailing that resonates with the existing structure and with the landscape.

FARRELL – It is a very small project... but I think the detailing is beautifully considered, and the long section I really enjoyed. And, again, I liked the intimacy of the moments in the building...

KEAVENEY – The first thing is that it does what it sets out to do. Obviously, they wanted the architect to use this as a vantage point and exploit the wonderful view, and in that respect it succeeds. I think it's nicely rendered and nicely made. I'm not too happy with the V-shaped roof – it just seems a bit too quirky.

JENCKS – I think it's suitably modest in the sense that Yvonne was promulgating earlier. And if you don't look at the way it relates to the building behind it, it's really fantastically appropriate. I just don't like that image [with the mountain behind] – it just seems to shoot itself in the foot, or the head, rather.

McLAUGHLIN – I don't know. That image for me has some resonances in it. The V-shaped roof means that they haven't used the standard architectural solution of a flat roof. And there's a resonance then with the forms and the materials of the existing roof and the mountain behind. I think Yvonne's point is apt: There are very beautiful moments which aren't apparent in the 2-D drawings, but the photographs really bring it to life.

FARRELL – It is a conglomerate. When you look at it, there's this new piece, there's the other piece, then there's the other piece behind it – it's a kind of bric-a-brac of country buildings.

KEAVENEY – So, in a sense, it's consistent with what was there already. At least it's not another flat-roofed extension. It's not outrageous as a project.

JENCKS – Nor is it artful, though. It's okay, but it's a nice building, not architecture.

DEPLAZES – It's okay for me. It's a nice small piece of architecture.

LID ARCHITECTURE was established in 2002 by Dougal Sheridan and Deirdre McMenamin. LiD's work is focussed on the issues of occupant experience, sustainability, and in the use of landscape strategies in architecture as a method of integrating projects into their urban or rural contexts. Projects include residential and public-use buildings, landscape design and research. The office is based in Belfast and Donegal, with work on both sides of the border, as well as projects in Germany and New Zealand. Dougal Sheridan is a lecturer at University of Ulster Architecture School, and both principals work with the Building Initiative Research Group.

LID ARCHITECTURE

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